



Wave of Patriotism Finds Ample Support on Stage

By THE PLAYGOER.

Stimulating patriotism has become the dominant note of theatrical performances since the declaration of war, every theater featuring its performances with the playing of the Star Spangled Banner, while a number of the amusement houses throughout the country have actually turned their lobbies into recruiting stations.

This is not remarkable at this time, but it does serve to call the attention of the public to the position of the theater and those whose lives are devoted to the stage. There have been numerous times when the stage has used patriotic airs and emblems for commercial purposes, but just now the support of the country is so universal that commercialism is not given a thought in the demonstrations.

It is apropos at this time to call attention to the actor and how his class stands, as we face war. The prevalent impression is that actors are a lazy, listless lot who gather large salaries for doing a few minutes' work each day, although this belief has been dispelled to a large extent during the past few years. There has never been a time when the country, or charity called that the actor was not the first to respond. Benefits seem to be a prominent part of their existence. During the present war in Europe there have been more actors in the service in proportion to the number of their calling, than any other class. And when the troops of the United States are enrolled to their complement, the same ratio will be apparent in this country.

Chorus Really Sings and Dances.

Comic opera choruses of the last twelve or fifteen years whose members could sing as well as dance and look beautiful have been few and far between. With the chorus bodies directed by old "Col." McCaull, and those of Barnabee, Karl and McDonald who controlled the destinies of the famous "Bostonians," as much care was expended in the selection and training of the boys and girls, even those who stood in the last row and perhaps could only peep out from behind a piece of scenery on a small stage, as in the choice of the leading singers.

It was this care that gave the old operas of Gilbert and Sullivan, Offenbach and Audran and DeKoven's "Robin Hood" the swing and dash that set audiences wildly enthusiastic over music and has made theatergoers who remember those times and methods of stage producing long for them to come again.

It is claimed for the Christie MacDonald production of "The Little Missus," that here again a like care has produced equal results. It is told that six of the chorus chosen for this new piece have never appeared on the stage before, but have been brought to Miss MacDonald by the directors of music schools and conservatories when her desire to find fresh voices was made known to them. One of these new chorus members was considered the most brilliant pupil of the College of Music of McGill University at Montreal, and two of the others, one a baritone and the other a soprano, have been solo singers in leading New York churches, and are now hoping to take the chorus route towards stardom that so many other famous figures of the stage have done in their time.

Christie MacDonald and this new-old style of singing chorus will have their first important hearing in "The Little Missus" at the National Theater during the coming week.

Abandons Grand Opera.

Blanche Duffield, prima donna in John Cort's production of the latest Herbert-Blossom operatic success, "The Princess Pat," which will open at the Belasco Theater tomorrow night, has permanently abandoned the idea of singing in the higher form of opera and prefers the light opera. And this, despite the recognition she has achieved on the grand opera stage.

In doing this she is following the lead of Fritz Scheff and several other well-known song birds who have found light opera stage more preferable. Miss Duffield made particular impression in Henry Savage's production of "Sari" at the New Amsterdam Theater, and also in the all-star revival of the Gilbert and Sullivan operas with De Wolf Hopper.

She has a soprano voice of rare volume and richness and a charming personality, so much may be expected of her in the title role of "The Princess Pat," which has the reputation of being one of the merriest and most melodious operas of the modern day.

MASK AND WIG CLUB PLANS ANNUAL VISIT

The Mask and Wig Club, of the University of Pennsylvania, an organization of college youths, will give its twenty-ninth production at the Belasco Theater, Monday evening, May 7. "Mr. Rip Van Winkle," a fantasy in two acts, as it is termed on the program, was written by Edwin M. Lavino and Charles Gilpin, with music from the best musical comedies of the season.

The story does not embody the well-known tale of the sleeper of the Catskills as set forth by Washington Irving, but is interwoven with up-to-date slang phrases and incidents that might have taken place in either Paris three years ago or Rio de Janeiro at the present time. The dances, specialties and ensembles are devised and presented under the direction of Charles S. Morgan, Jr. The costumes were designed by Mr. Lavino.

CONCERTS AND LECTURES

Mme. Gall-Curel, the matchless soprano, will sing in Washington at the National Theater Friday afternoon, May 11, at 4:30 o'clock.

While this is not an age of sudden musical triumphs such as we read about in history of Gail, Lind, Patti and others, there has burst upon the public a new star of brilliant thought to belong only to past generations. When, therefore, in the case of Gall Curel, who came totally unheralded, all the critics within range of her voice suddenly vie with each other in the use of superlatives, the event stuns the musical world.

Who's Who in the Pictures.

- 1—Christie MacDonald, who appears at the National this week in "The Little Missus."
- 2—A fashion plate ensemble from "The Princess Pat," at the Belasco.
- 3—Gertrude Hoffmann, who heads the bill at B. F. Keith's.
- 4—Garry McGarry, who has become very popular as a member of the Poli Players.
- 5—Helen Osborne, of the "Hip, Hip, Hooray Girls," at the Gayety.
- 6—Harrison and Phillip, at the Cosmos with "The Six Little Wives."
- 7—Marguerite Clark as "The Valentine Girl" at Loew's Columbia.
- 8—Mabel Taliaferro in "A Magdeline of the Hills," at Moore's Garden.
- 9—Norma Talmage in "The Law of Compensation," at Moore's Strand.

PROMINENT AMERICANS APPROVE POLICE DRAMA

"Within the Law," Poli Offering, Praised by Nation's Leaders.

Few plays have had the approval of more distinguished men than "Within the Law," which will be presented by the Poli Players beginning Monday night.

Writing to Bayard Vellier, author of the play, Theodore Roosevelt said: "When I was police commissioner you were a police reporter, and there are not a few of the incidents in your play which suggest to me the original happenings that both you and I know. As a good citizen I wish that you for your play. There is always something fundamentally wrong if wages go down and dividends go up; and the men who pay shop girls a wage on which they cannot live in decency and honesty is committing a wrong against society for which no activity along charitable or similar lines in any way atones."

Dr. C. H. Parkhurst declares that "Within the Law" carries a message that is of paramount importance in the present day, and President Woodrow Wilson is quoted as having said: "I was never more thrilled or interested."

CHARLIE CHAPLIN READY FOR RECRUITING CALL

Film Comedian Will Do His Bit for Adopted Country.

"Charlie" Chaplin, who has made millions of sober-sided Americans shiver with laughter, has signified his intention of doing his bit to aid Uncle Sam in the present crisis.

"Although born in England," said Mr. Chaplin, "this country is my home by adoption. I followed the British flag during the Boer war some few years ago in South Africa, and I am willing to fight for the Stars and Stripes whenever they need me. Indeed, I am holding off signing my new contract, until I find out just how soon the recruiting officers out here in Los Angeles will need me. I have the honor to say that my younger brother is a member of a British regiment at the front and has recently been promoted to a lieutenantcy for bravery on the field."

In private life Mr. Chaplin is in no wise a buffoon, but a very sober-sided young man, who spends most of his evenings with his books and his beloved violin. It was only recently that the Red Cross of England was enriched to the extent of \$50,000 through a gift by Mr. Chaplin, which demonstrates his extreme charity.

POLI PLAYERS WILL USE DEADLY GUN 'SILENCER'

Maxim Invention, Suppressed by Government, in Murder Scene.

One of the most deadly and awesome of firearms known to modern invention is the Maxim silencer, an attachment that makes noiseless the discharge of a gun. This will be used in the production of "Within the Law" by the Poli Players.

The Maxim silencer is used in a murder scene that justifies the government in commandeering the patent rights of this engine of destruction.

The Maxim silencer was named for its inventor, Sir Hiram Maxim, and was manufactured by the Maxim Arms Works, of Hartford, Conn. When the gun was perfected attention was called to the menace of this type of weapon in the hands of criminal classes and the Federal government was prompt in arranging with Sir Hiram Maxim that it should not be manufactured. It is unlawful, save by special permission, as was granted to Poli's Theater, to use the Maxim silencer.

CHRISTIE MACDONALD IN NEW MUSICAL PLAY

Popular Comedienne in "The Little Missus" Comes to National.

Christie MacDonald, one of the most admired prima donnas the public has known in comic opera and musical plays in the past decade, will come to the National Theater this week in a new musical play called "The Little Missus."

The book and lyrics were written by A. E. Thomas, author of many successes of recent seasons, among which were "Come Out of the Kitchen," "The Rainbow" and "Her Husband's Wife." The musical score was composed by Paul Elsler, associate conductor of the Metropolitan Opera House, New York. He is well known abroad as the composer of many operettas that have brought him fame.

POLI PLAYER RESIGNS.

Helen Hayes Brown has retired from the cast of the Poli Players. She has signed a contract with the Selwyns to appear in the Madge Kennedy part in "Fair and Warmer," next fall.

BENRIMO METHODS MAKE "YELLOW JACKET" REAL

Even in Foreign Cities American Producer Reigns Supreme.

There are few producers who have had the world-wide experience, so far as realties to the dramatic stage, as has Benrimo, the co-author of "The Yellow Jacket," the whimsical Chinese play which follows so exactly the traditions of the Orientals, and which comes to the National Theater for one week starting Monday, April 30.

Max Reinhardt sought "The Yellow Jacket" for his Berlin Theater, but he had not calculated on the break in the most inexorable law of his stage, that no one but the Herr Director could take charge. The break came, however, and a stranger was installed temporary intendant of the kammertheater.

Richard Ordinski, the Reinhardt lieutenant, at the present time associated with Joseph Urban, the scenic artist, in the conduct of the Handbox Theater, New York, while "The Yellow Jacket" was being played in London, was commissioned by Reinhardt to get acquainted with the play. Ordinski was the official interpreter, for when the play was put into rehearsal there were only a few of the players who spoke English.

The players were there to greet Benrimo every morning, the men in frock coats. Each member of the Reinhardt official family has a handle which opens any door in the theater. The decoration of the handle was bestowed upon Benrimo and thus were the mysteries of those carefully guarded backstage regions, revealed to so few, disclosed to the author-producer. Benrimo found the Germans apt pupils, who caught the spirit of the work quickly and who gave a fine performance. Berlin loved the poetic play, which has since been presented in Dresden, Dusseldorf, Konigsberg, Frankfurt, Munich and in almost every important German city.

The cast includes Blanche Duffield, Oscar Fikman, Eva Fallon, Ben Hendricks, Alexander Clark, Louis Casavant, David Quixano, William Quimby, Jack Pollard, and Isabelle Jaxon.

ROBERT PITKIN'S RISE AS ACTOR UNUSUAL

Leading Man of "The Blue Paradise" Originated Many Roles.

Robert G. Pitkin, one of Broadway's leading men in musical comedy, started his career as a reporter and writer and artist in New Orleans. He later adopted the stage as a chorister in "The Sultan of Sulu." His progression has been rather remarkable, as in the short time he has been in the public eye he has created the roles in "Lonesome Town," "Paradise of Mohammed," "Gypsy Love," "Tantalizing Tommy," "The Man With Three Wives," "Skyland," "High Jinks," "The Debutante," "Around the Map," and "The Blue Paradise." He was leading man in the famous Tivoli company in San Francisco.

He originated his present role when "The Blue Paradise" was produced at the Casino Theater, New York, and has played the part over 800 times. "The Blue Paradise" will open in Washington at the Belasco Theater next week.

The book and lyrics of the new entertainment were written by A. E. Thomas, author of "Come Out of the Kitchen," "The Rainbow," and other successful plays. The score was composed by Paul Elsler, of the Metropolitan Grand Opera Company, whose music is familiar in continental capitals. Miss MacDonald will have a role described as totally unique in the parts she played in "The Spring Maid" and "Sweethearts," but one that is ideally suited to her winsome personality. Her supporting cast will include Roy Acorn, George Leon Moore, Frank Bradley, Edwin Wilson, Paulina French, Alice Hills, Sylvia Thorne, Isabel Vernon, and Cosuden Blackwood.

THEATRICAL BRIEFS.

"The Hip, Hip, Hooray Girls," the current attraction at the Gayety Theater, is the company which has been selected to play the summer run at the Columbia Theater, New York City.

Albert Leoni, assistant treasurer at the Gayety Theater, has tendered his resignation to Manager Jarboe to enlist in the navy.

In connection with the specialty of the six diving belles at the Gayety Theater this week, special events, open to the public, have been arranged as follows: Wednesday night, prize contest for the most perfectly formed woman, in which any woman may compete; Thursday night, swimming contest open to men only; Friday night, swimming contest, open to women only. Prizes in each contest will be silver loving cups. Entries should be made at the box office of the theater.

Mme. Doree's celebrities, at Keith's next week, their "Impressions of the Greatest Operatic Artists," will introduce imitations of Caruso, Destinn, Martinielli, Tetrazzini, Mary Garden, M. Plancon, Scotti, Homer, and Farrar.

John R. Hymer will renew acquaintance with Keith's audiences next week in one of his latest plays. He is the author of "Petticoats," "Maggie Taylor," "Waltress," "The Devil and Tom Walker," and "Im Town Junction."

Ben Hendricks, known as one of the most agreeable comedians on the present stage, is one of the principals in John Cort's production of "The Princess Pat," which will open at the Belasco Theater. Assisting Miss Hoffmann are Paisley Noon, Paolo Azzaroni, Nina Valleri and a dozen or more beauties of the Hoffmann brand, together with Kira's Royal Sinissee Troupe of Arabs, and singers, dancers, comedians, and pantomimists, to the number of two score and more. The show runs considerably over an hour and takes the place of three regular features.

Victor Herbert, composer of the comic opera, "The Princess Pat," which opens tomorrow night at the Belasco Theater with the original New York production, has a contract with every manager who produces his works to have at least three musicians in the orchestra at every performance. He insists that this amount is necessary to maintain atmosphere and tone for comic operas. Victor Herbert and Henry Blossom have collaborated on five productions, "The Little Missus," "The Princess Pat," "The Only Girl," and "The Princess Pat," which opens at the Belasco Theater tomorrow night.

"Six Little Wives," Boyle Woolfolk's musical comedy condensation, is said to run the gamut in chorus costumes through its three acts, from "The Emigrant Chorus" to "The Sea-shell Beauties at the Sea-shore." Will Hough adopted it to the vaudeville stage.

Ollie Cooper, of the Poli Players, has been the recipient of hundreds of personal letters from Poli patrons congratulating her on the unusual performance she gave of Miss Hazy in "Mrs. Wiggs, of the Cabbage Patch."

"The man who always makes good," is a reference very generally made to J. Hammond Dalley, character man of the Poli Players.

Loew's Columbia—Marguerite Clark. Marguerite Clark, in "The Valentine Girl" and Charlie Chaplin, in "The Cure," compose a double bill of photoplay features at Loew's. A special feature will be Bert Savoy and Jay Brennan, the latter presenting amplifications of his travesty of a chorus girl, in their skit "After the Matinee." Others will be Bessie and Historic Rempey, their symbolic playlet, "You," Val and Ernie Stanton, the "Droll Daffodils," Wallace Bradley and Grette Ardine, Fred and Minnie Brad, in "Sunshine Capers," the pipe organ recitals, and the fifteenth and last episode starring Mrs. Vernon Castle in "Patria."

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Music Continues Domination Of Washington Theatricals

Belasco—"The Princess Pat."

"The Princess Pat," the Henry Blossom-Victor Herbert comic opera success which remained at the Cort Theater, New York, for one-half year last season and later ran for several months at the Park Square Theater, Boston, and the Garrick in Chicago, will be the attraction at the Belasco Theater this week opening tomorrow night.

John Cort has retained practically the entire original cast, ensemble, and orchestra for this season's tour. "The Princess Pat" is one of those charming comic operas, which carries us back to the days of the Daily Theater when such delightful offerings as "The Little Missus" and "The Country Girl" were in vogue. It has all the cleverness of those productions and all the sweetness and refinement as well. The story is about the Princess of Montalido, an Irish girl who has married an Italian nobleman and is visiting a girl friend on Long Island. She is called "Pat" for short. The prince has grown careless in his display of affection since their marriage, and to teach him a much needed lesson, as well as to save her friend, Grace Holbrook, by starting a harmless flirtation with Schmalz. This all works out nicely after many exciting complications, threatening duels and other appealing indoor sports.

The titles of some of the best songs are "Allies," "Love Is Best of All," "For Better or for Worse," "Neapolitan Love Song," "All for You" and "Two Laughing Irish Eyes."

The cast includes Blanche Duffield, Oscar Fikman, Eva Fallon, Ben Hendricks, Alexander Clark, Louis Casavant, David Quixano, William Quimby, Jack Pollard, and Isabelle Jaxon.

National—Christie MacDonald in "The Little Missus."

Christie MacDonald comes to the National Theater tomorrow night in the metropolitan premier of a new musical comedy called "The Little Missus." The book and lyrics of the new entertainment were written by A. E. Thomas, author of "Come Out of the Kitchen," "The Rainbow," and other successful plays. The score was composed by Paul Elsler, of the Metropolitan Grand Opera Company, whose music is familiar in continental capitals. Miss MacDonald will have a role described as totally unique in the parts she played in "The Spring Maid" and "Sweethearts," but one that is ideally suited to her winsome personality. Her supporting cast will include Roy Acorn, George Leon Moore, Frank Bradley, Edwin Wilson, Paulina French, Alice Hills, Sylvia Thorne, Isabel Vernon, and Cosuden Blackwood.

Poli—"Within the Law."

"Within the Law," a "crime" play, will be presented by the Poli Players for one week beginning tomorrow night. This celebrated play by Bayard Vellier is made up of four acts of crowded action and delightful dialogue that makes "Twist," "Daffodils," "Shirlock Holmes" and "Alias Jimmie Valentine."

This was Jane Cowie's greatest success and will afford an excellent opportunity for Florence Rittenhouse, leading woman of the Poli Players as well as for William P. Carleton and the other Poli Players.

A shopgirl, wrongfully convicted of theft and harshly punished by her employer's influence, revolts against society, sharpens her wits on her sense of justice and returns to New York City to open a campaign of swindling and blackmailing—all within the law. The band of scoundrels she commands are warned against doing anything not legal, and the girl remains faithful and powerful with defiance to the police.

Thirst for revenge also consumes her, which she gratifies by ensnaring in marriage the son of the man who made her a felon. But the young man, honestly in love with her, shields her from police persecution and shelters her in his arms manfully when she needs his help.

In the scene managed with skill and dramatic power, the police who have "framed" her, arrest in the home of her husband's father. She is lured by an inspector with the connivance of the parent, are outwitted. The stoolie, who tries to betray the gang of burglars, is killed with a Maxim silencer pistol, but to clear his wife the young man must pose as the slayer of the traitor.

In the end the police inspector, up to now a ruthless and unscrupulous enemy of the criminals, appears through a thrilling third degree and vindictive self by getting the murderer to confess and by proving that the woman was guiltless of the offense which started her on a career of criminality.

B. F. Keith's—Vaudeville.

Gertrude Hoffmann, in an expansion of "Gertrude Hoffmann's New Revue," which was introduced for a run, earlier in the season at the New Century Theater, New York City, will be the stellar attraction this week at Keith's Theater. Assisting Miss Hoffmann are Paisley Noon, Paolo Azzaroni, Nina Valleri and a dozen or more beauties of the Hoffmann brand, together with Kira's Royal Sinissee Troupe of Arabs, and singers, dancers, comedians, and pantomimists, to the number of two score and more. The show runs considerably over an hour and takes the place of three regular features.

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the laughable adventures of three husbands on vacation, who, through accident, stop at the same hotel at which their wives are spending the summer.

In the olio are "The Six Diving Belles" who will be seen in fancy swimming, high diving and other spectacular aquatic feats; "The Five Kings and Queens of Melody" in selections on the Guatemalan marimba, and Helen Vreeland in songs. The cast besides Pierce and Miss Vreeland, includes William A. Weston, Perrin G. Somers, Edward Jordan, Frank Fock, Tiller Storms and Tody Burn, a Washington girl. Musical numbers include: "Hiram's Harem," "Wonderful Glasses of Mine," and "Just One Day."

Cosmos—Vaudeville.

"Six Little Wives," a musical comedy of an hour and a quarter in length, headed by Al Harrison and Johnny Phillips, with Charles Marsh, Ika Murf, Rene Abraham and a company of twenty-two, including a chorus of fourteen, will head the Cosmos Theater bill this week. It is in three acts, with special scenery and costumes. The book is by Will Hough and the music by Boyle Woolfolk.

A second number of the bill will be the first showing in Washington of "Sluth," fourth of "The Seven Deadly Sins," with Charlotte as the picture star, supported by Shirley Mason and George La Guere, in a story that reflects the battles of 1776, with Miss Walker impersonating the famous Moll Pitcher of revolutionary days.

Other attractions will include Jimmie Ryan and Mabel Riegs, in "Peace at Last," a musical skit; Vera Berthier, an eccentric dancing violinist; Lillian's Dogs, in an animal act; the Hearst-Pathe News and a Paramount "Black Diamond" film comedy.

The performances today, starting at 3 p. m., will feature the patriotic climax of the noted Victor Musical Melange, with all the other attractions of last week's bill.

Moore's Strand—Norma Talmage.

Norma Talmage, heroine of "Panthea," will be seen at Moore's Strand Theater from Sunday to Thursday, inclusive, in "The Law of Compensation," a gripping drama of modern American social conditions. The story is a study in the tragedy of the woman brought face to face with the bitterness of life.

In "Panthea" Norma Talmage proved her right to recognition as a star of the first magnitude in the screen production, and in "The Law of Compensation" she is destined to win further laurels.

William Desmond, the popular Triangle star, will be featured on Friday and Saturday in a stirring photo-drama "Blood Will Tell." It is a story of big business, dealing specifically with tricks in the world of high finance to make fortunes.

Other attractions will be shown daily and special music will be contributed by the Strand Symphony Orchestra.

Moore's Garden—Charles Chaplin.

Charles Chaplin, known throughout the land as the funniest man in films, will headline the double feature program at Moore's Garden Theater, from today until Wednesday, inclusive, in his latest comedy sensation, "The Cure."

Into a hospital health resort, known as "The Cure," Chaplin wanders, mistaking it for a modern hotel. Once inside he becomes involved in all sorts of difficulties with the patients and nurses.

In Chaplin's support will be seen the two prime funmakers, Eric Campbell and Edna Purviance. On Thursday and Friday the program will be shown in the initial E. Wheeler Wilcox production, "Divorced," filmed from her ballad of the same title, and enacted by a company of the following stellar favorites: Lucille LaVerne, Arthur Ashley, and Charlotte Devlin.

On Thursday Vincent Serrano will be seen in a visualization of Lloyd Lonergan's story and play, "A Modern Monte Cristo."

On Friday and Saturday another popular stage star, Mabel Taliaferro, will be seen in a new Metro play entitled "A Magdeline of the Hills." Miss Taliaferro will be seen in the role of a little country girl, who breaks all family tradition by falling in love with the son of an hereditary enemy.

Other pictures will be shown daily, and special music will be rendered by the Strand Symphony Orchestra.

PROMISED NEXT WEEK.

National—"The Yellow Jacket."

"The Yellow Jacket" comes to the National Theater for one week beginning April 30. Those who keep a mental record of special theatrical happenings will be glad to learn that in this compelling play, which breathes the atmosphere of the time, and which carries the audience into the realm of the dramatic, Mr.